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Arts AND ACTIVITIES

CREATIVE ACTIVITIES FOR THE CLASSROOM

Volume 38, Number 2

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ARTS & ACTIVITIES will consider for publication articles about creative art activities for children. Manuscripts and/or correspondence about them should be addressed to the Editor.

Dear Reader

Have you noticed the change? *Junior* has been dropped from our name and now we are *Arts & Activities*. This change has been made because many teachers think that we still are limited to the elementary school level. Actually we began to include the high school in articles on art activities almost two years ago. We hope you agree with us that the change in our name is timely and appropriate. Needless to say, our interest in lower grade activities is no less.

This year we are planning to present many new features which will be of special interest to art teachers at the high school level. For example, relatively few high schools today offer photography as a regular part of their art programs. Many schools have photography clubs or include it with the offerings of their science departments. But apparently few consider photography of sufficient importance to recognize it as an effective medium within the art department itself.

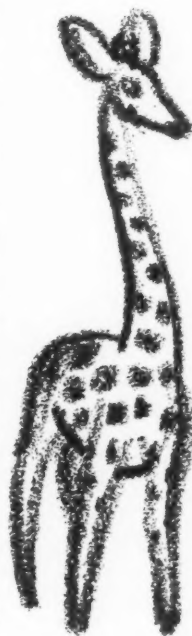
Arts & Activities believes that photography can be one of the very best methods for discovering and becoming aware of *design quality*. And since practically every boy and girl of high school age owns some type of camera, we think more high school departments might use photography in its regular art program if the burden on budget and space is not too great.

Fortunately, it need not be. An art teacher who has had unusual success with photography as a regular part of the high school art program is Mrs. Kay Burkit Miles of Detroit. Beginning with this issue, Mrs. Miles brings you the first of a series of articles on photography in the high school art department. We hope that the series will encourage more high school art teachers to include photographic experiences in their art classes.

Sincerely yours,

F. Louis Hoover

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PHOTOGRAPHY AND HIGH SCHOOL ART

Let's Be Candid...

By **KAY BURKIT MILES**

Photography Instructor, Fine Arts Department
Pershing High School, Detroit, Michigan

Photography is a means of creative expression that every high school art department should offer to its students. To appreciate light-sensitive materials as media for creative art, to be photographers and not merely "snapshooters", youngsters need more than a 25-cent pamphlet on "how to take good pictures" and more than trial-and-error individual learning. In this issue, author Kay Burkit Miles contends that photography is an art form that almost everyone explores sometime in his life—why not now? The other four articles in the series, to appear in forthcoming issues of *ARTS & ACTIVITIES*, develop this theme and provide practical guidance for setting up and administering photography courses in the high school.

Getting In Focus (November, 1955 issue)
Who shall teach photography? What is it?
What are student's basic needs?

Spotlight on the Holidays (December, 1955 issue)
Photography without a camera. Designing photograms, and the technique of making photogram Christmas cards. Creating Christmas table-tops and how to photograph them. Recording holidays with the family, at school or in the community.

Through the Viewfinder (January, 1955 issue)
Courses for beginners develop attitudes, knowledge, techniques and skills that transform snapshooters into photographers. Advanced students need courses adapted to meet their deepening interest and growing ability.

More Light on the Subject (February, 1955 issue)
Experiences with light. The camera "eye" and its versatility. Using student camera equipment for all types of shooting problems—day or night, indoors or outdoors, sunlight or artificial light.

Man is a creator of pictures. He begins early in childhood to express himself graphically with whatever recording tools he can handle. His progress in expressing his emotions and his response to the world around him depends on available materials, time, and the temperament and wisdom of his associates. Some people continue to use various types of art media throughout their lives and they get great satisfaction from their efforts. Others are less fortunate and are inhibited in the use of pencil or brush. Photography is an ideal means of expression for such people.

The day is past when there was argument as to whether photography is an art or a science. The camera is capable of recording a fleeting moment from eternity—but it is the man behind the camera that creates the picture. The camera and light-sensitive materials are tools in the hands of the photographer just as brush, paint, chisel and stone are the tools of the artist, and pen, paper and typewriter are tools for the author.

Amateur and professional photographers have made a great contribution by helping the average man become aware of the world's simple beauties through photos in the daily newspapers, magazines, books, advertising and in public exhibits of photographic studies. The photographer must perceive and appreciate the beauty of line, form, pattern, tone and texture in nature and the in the objects in his daily life. He must respond to the moods of nature and man to be able to record his feelings with his camera and darkroom equipment.

Do you know that photography is one of the newer arts but centuries-old in concept? The earliest experiments with the principles of light date back to Aristotle, and to Euclid in 300 B.C., but the mechanical process of recording an image as we know it today is only about 115 years old.

Photography is considered a "folk art". It is estimated that there are 40,000,000 amateur photographers in the United States today, most of them self-instructed. There is a camera to almost every family in the United States and more money is spent on photography as a hobby than any other leisure time activity. Approximately 55,000

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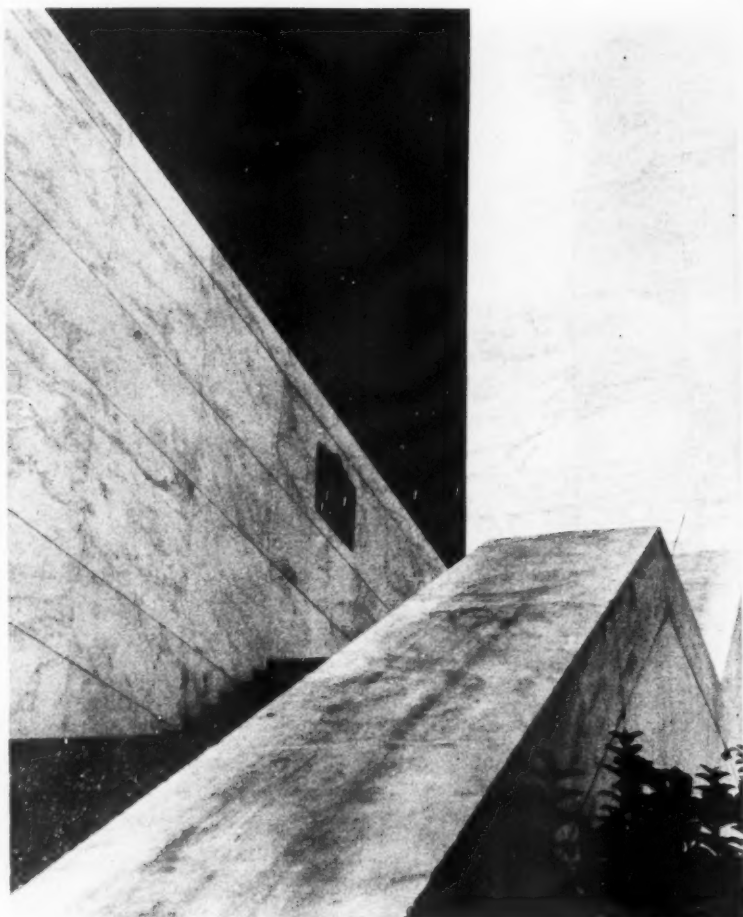
ITIES

OCTOBER, 1955

"Buster at Home" won second prize in intermediate division of 1948 scholastic art exhibition for Roberta Kierpaul, Grade 8A. Thirteen-year-old Roberta demonstrated awareness of surroundings and the ability to compose an interesting photograph. Her camera was an Ansco Panda, box-type with fixed focus.

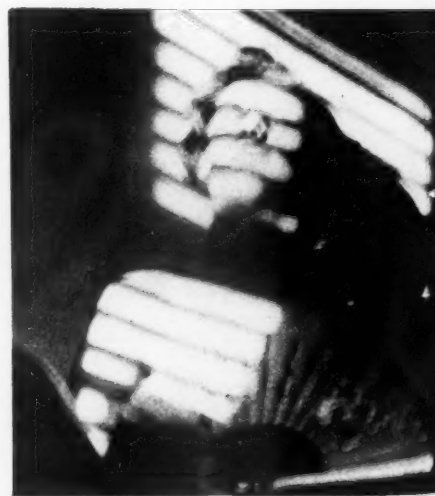


Advanced student demonstrates correct use of reflex camera. First step in learning to avoid common photographic errors is to develop skill in handling camera equipment.



John Levanen, using Argoflex 75 reflex-type camera, was 16 years old when he took "Pattern in Planes". It won gold key in annual scholastic exhibition. Now employed in ad agency John has opportunity to learn specialized photo techniques.

A 1953 gold key winner, "Boy Meets Wheel", was taken with Ansco box-type fixed focus camera by Frank Strnad, age 15. Later he acquired press-type camera. Working as copy boy on large city newspaper after school, he got interested in pictorial processing—possibly the start of a career.



Art major Jacqueline Tabaka, age 17, Grade 12, used her family's old folding-type Kodak to take "Experiments With Sunlight", 30-second exposures.



"Who Slept Here?" is title of Halloween theme photo Robert Kabanowski, Grade 11A, age 16, taken with Brownie Hawkeye box camera. It was hung in annual Michigan Artists' Exhibition at Detroit Institute of Art when photography was included for first time.

Long, narrow format adds impact to "Sunlight Patterns" by Joanne Nicaise, Grade 10A, age 15. Taken with Brownie Hawkeye box camera, this award-winning picture illustrates new visual perception that students develop when they are encouraged to "see" design in world around them.

professional photographers use two-thirds of the film produced, taking portraits and providing illustrations for publications for every age level and for every type of recreation and business.

It is estimated that 5,000,000 school children use cameras but very few schools in the whole country offer instruction in photography. Where it is offered it usually is part of a science course, a hobby or camera club rather than a creative medium of expression in the fine arts department.

Withholding opportunities for photographic experiences in today's high schools is like depriving kindergarten children of the use of crayons, paint and paper. Photographic processes are among the newest and most exciting art-craft techniques available today and one of the most practical in preparing school-age youth for the world of tomorrow.

Respect for the efforts of others, working closely together while taking pictures or while sharing exacting darkroom responsibilities necessitate group discipline, self-discipline, self-control, self-direction, self-confidence and self-appraisal. These experiences make photography a valuable addition to the high school curriculum.

A few colleges offer courses in photo-journal-



, Grade 12
Kodak
and expos



"High Water", is a mood photograph taken with an inexpensive 35mm camera by 16-year-old Lawrence Schewe, Grade 12B. Also notable for its 8x8-inch format instead of conventional 8x10, this photograph was selected for a scholastic exhibition and also an invitational salon.

ism and some include photography in the art department. High schools of the nation in general have not grasped its significance. Yet the high school art department is the logical place to introduce students to the vast possibilities of photography. The art department is most able to adapt courses to the students' needs and interests, beginning with the personal problem of learning to control one's own camera equipment.

In an art department students are encouraged to choose the areas and techniques that interest them most. They are not tied down by routines prescribed in a textbook. The art photography instructor becomes the "text" and alters the course each semester to meet the changing student personnel, the season, the weather, the community and its activities, school events, coming exhibits and the

challenge of contributing to school publications. The instructor encourages those who seem to have a "nose for news" to explore the field of photo-journalism. Those who enjoy working with people are encouraged to explore the field of portraiture. Students who are most creative or have an art background are introduced to opportunities for greater expression and experimentation. They learn to use light, line, tone, texture, volume, planes, mood, feeling and impact as recorded on sensitized photographic materials with or without a camera.

All photo students should be introduced to these creative techniques near the beginning of the course. Many who have had no previous training or interest in art become accomplished designers in seeing, feeling and composing their pictures. They should

(continued on page 44)



"Cats Nap" by William Green, Grade 11A, age 16, records a fleeting moment out of eternity. A composition like this one proves it is the man and not the camera that takes the photo.

Jerome Blaszcak photographed himself in his home darkroom. Darkroom techniques follow learning to "see" a picture and learning to "take" a photograph. Through photography classes, some students become so interested it becomes major hobby.



"Jump Ball" by Jerome Blaszcak, age 18, Grade 12A, was taken with his versatile press camera. Jerry's continuous darkroom work improved his composition and cropping on the easel. He always made good prints. Upon graduation he went to work in a large industrial photographic division of an automotive company.



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ART APPRECIATION SERIES
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This amusing water color painting of a man peering over his spectacles is by Georges Rouault, a major 20th Century artist.

Rouault was born in 1871, the son of a French wood finisher. When he was 14 years old he was sent as an apprentice to a maker of stained glass. Many believe that this early training and experience profoundly affected the style of painting which he later developed. About this, Rouault has said, "I have been told before that my painting reminded people of stained glass. That's probably because of my original trade . . . My work consisted in supervising the firing, and sorting the little pieces of glass that fell out of the windows they brought us to repair. This latter task inspired me with an enduring passion for old stained glass."

At the age of 20 the young artist enrolled in the *Ecole des Beaux Arts* where he became the favorite pupil of Gustave Moreau, one of the leading art teachers of the period. It was at this time that he produced the first of a great series of religious paintings. In fact, although he often used clowns and destitute figures from the slums of Paris, the religious theme has proved to be his major concern throughout a lifetime of painting and print-making.

In his technique of figure painting, Rouault reaches a climax of fury and power. He uses expressive rather than realistic color with a preference for brilliant reds and blues. These areas of color are usually held in by contour lines of jet black. His figures are simply drawn, almost like caricatures, but there is a strength and grandeur achieved which is completely unique in the history of painting.

Rouault's oil paintings are built up through repeated applications of color which give them a strange, luminous quality. His water colors are bold, sharp characterizations seldom equaled in their power of personal expression. Indeed, Georges Rouault is usually referred to as an *Expressionist*, a term describing an art of *inner vision* as opposed to one emphasizing *outer reality*.

In recent years Rouault's work has taken a more serene direction. Says Rouault, "I spent my life painting twilights. I ought to have the right now to paint the dawn."

Man With Spectacles
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DAVID DEMONSTRATES

MAKING A MOSAIC

By JOHN LIDSTONE

Supervisor of Arts and Crafts
Vancouver School Board
Vancouver, B. C., Canada

Photographs by ROGER KERKHAM

Division of Visual Education
Department of Education
Government of British Columbia

The making of mosaics is a traditional craft easily adapted to classroom use. It is an excellent junior high school project because very satisfying results can be obtained through a process which is interesting but not too difficult. The traditional associations of mosaics, too, provide many interesting correlations with the study of architecture and art history—particularly useful at this grade level.

There are many good methods of producing school mosaics. Small pieces of colored paper or cardboard can be pasted in place to make pleasing patterns. Bits of colored glass or tile can be glued into a shallow card-

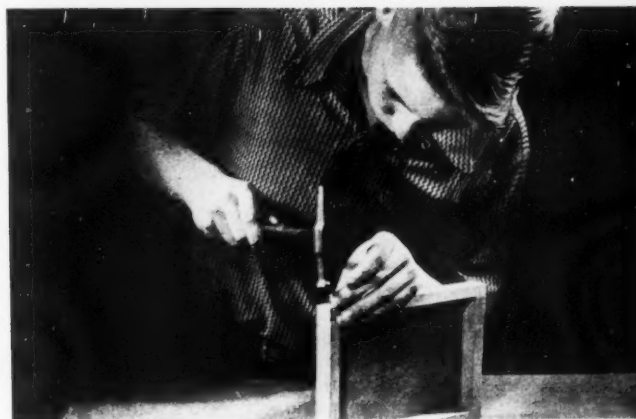
board frame and plaster of Paris poured around them to create interesting mosaic effects.

The method shown here is more difficult but it allows the student to design freely with mosaic materials and he can move the pieces around to get the exact effect he wants. No special equipment is required for the mosaic itself although a hammer and saw are needed to build the frame. Materials used are glass, hardboard, wood and cement. Scrap hardboard, wood stripping and cement are easily obtainable at any builder's supply house. Broken sheets of colored glass are not hard to obtain in junk yards but ceramic tile glazed on one side may be substituted.

In first step David cuts four measured lengths of strip wood to make box in which to build up his mosaic.



Having carefully planned the size of frame, he assembles its four sides, nails them to hardwood base.



David has previously obtained some broken colored glass from junk yard. On a piece of paper cut to size of inside of frame, he experiments.

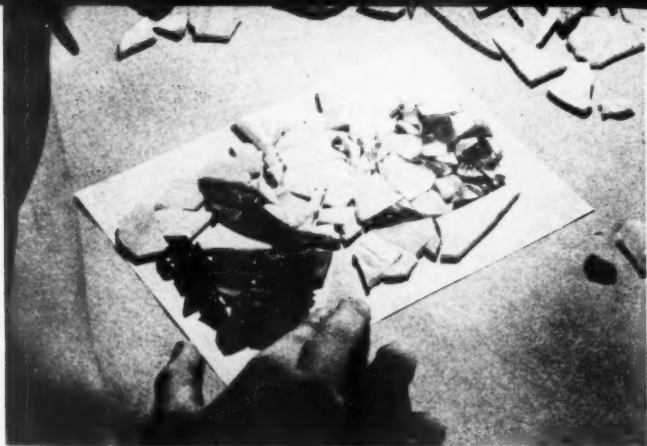


He arranges pieces into full front view of face, continuing to experiment in search for pleasing design.



MOSAIC continued

David finally decides on profile view of face. Preliminary designing is most creative and important step.



Some of the pieces of glass are too large. He covers them with a cloth so that he may break them by pounding on the cloth with hammer.



When his composition is complete on paper he mixes up some ordinary builder's cement into thick paste.



Now he fills his box with mixture.





When box is filled to the brim with builder's cement, David carefully works the air bubbles out of it by tapping frame, dropping it an inch or so evenly to surface of table.



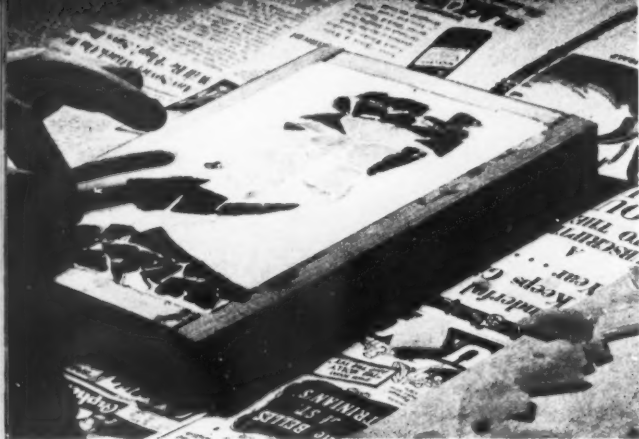
Next he will transfer his design, piece by piece, to the wet cement.



Following his plan he maneuvers each piece into proper position.

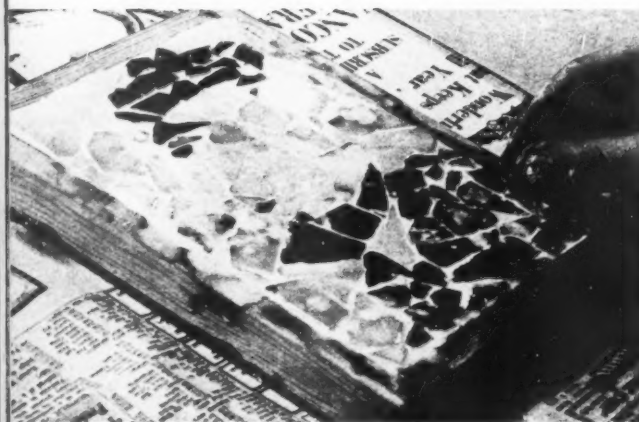


The process continues and mosaic begins to take shape within frame.



MOSAIC continued

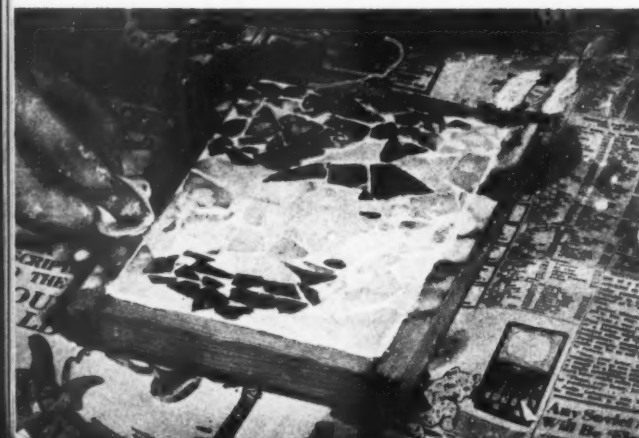
When David's motif has been transferred to the cement he begins to add pieces of glass to fill the design out to borders of frame.



Now nearly complete, design needs only small pieces to fill in chinks.



When cement sets and dries it contracts. David adds a final layer of cement to make up for contraction.



Finally David polishes each piece of glass with a damp cloth. He uses a circular motion, pushing moistened cement into spaces where it is needed to make an even surface.

LEADERS IN ART EDUCATION



Edwin Ziegfeld believes that art education should advance on many fronts at the same time and he engages in many activities to promote his chosen field. He is Professor of Fine Arts and Head of the Department of Fine and Industrial Arts at Teachers College, Columbia University in New York City, where he teaches and administers the largest graduate program in art education of any school in the world. He is also President of the International Society for Education Through Art (INSEA) to which position he was elected in 1954. Along with his co-author, he has just completed a second revision of the textbook *Art Today* which will appear next year. At the close of summer session and before the opening of school this fall he spent several weeks painting to keep his hand in as a creative producer.

He began his career as a landscape architect and holds degrees in that field from both Ohio State and Harvard Universities. In addition he worked as a landscape designer for several years.

His first teaching position was in the Art Department of Ohio State University. In 1933 he went to Minnesota to work on the Owatonna Art Education

Project, a venture sponsored by the University of Minnesota and conducted on a grant from the Carnegie Corporation. The purpose of the project was to establish the closest possible relationship between the art life of a community and the art program of a school system. The project was conducted over a five-year period and Ziegfeld was resident director from 1934 to 1938. A series of publications resulted from the project describing the work in the community and schools.

At the close of the project, Ziegfeld joined the art staff of the University of Minnesota and in 1939 moved to Teachers College, Columbia University. He was away for four years during the war, serving most of that time in the Navy.

It was at the close of the war that he was appointed to his present position at Columbia University and completed work on his doctorate at the University of Minnesota. About that time, too, interest was developing in establishing a strong national association, an activity in which he became deeply involved. The organization which resulted was the National Art Education Association and he was elected its first president.

In recent years, Dr. Ziegfeld has become increasingly interested in international art education. When UNESCO set up a seminar on *The Teaching of Visual Arts in General Education* in Bristol, England, he was sent by the U. S. Department of State as the participant from this country. Out of the seminar the idea of the international society—INSEA—developed and Dr. Ziegfeld was a member of the planning commission. He also was the editor of the UNESCO publication *Education and Art*, a symposium by art educators from many countries. Dr. Ziegfeld has written many articles for professional journals and has appeared at general and art education meetings throughout the country. He is listed in *Who's Who* and *Directory of American Scholars*. •

COMMENTARY—

... on "Painting", an article prepared for the 1955 edition of Compton's Pictured Encyclopedia, by Dr. Edwin Ziegfeld and a panel of experts in the creation of fine arts and teaching fine arts skills.

By JACK BOOKBINDER

Special Assistant, Division of Fine and
Elementary Industrial Arts
School District of Philadelphia
Philadelphia, Pa.

The 1955 edition of *Compton's Pictured Encyclopedia* carries a richly illustrated article on painting by Dr. Edwin Ziegfeld, proving that art history properly presented is neither dead nor dusty. His pageant of painting ranges from the cave dwellers of prehistoric France and Spain to the muralists of Mexico, from the Byzantine, Persians and Chinese to the Americans who make art news on New York's 57th Street.

Of the 76 illustrations, 67 are in full color. Of the total 29 are devoted to illustrating the work of painters active in the past 60 years. The color plates are of unusual fidelity attesting to the same care in reproduction as is evident in the selection of the material.

The article opens not with the gray, distant dawn of painting but with the brilliance of high noon, for the first page is filled with the gay color and engaging charm of Renoir's "Two Little Circus Girls." The analysis of this painting, the comparison of Renoir's efforts to those of other painters, the statement on "Why Artists Paint" and a discussion of "Four Modern Paintings" all precede the historical section, providing the reader with a basis for understanding and enjoying the rest of the story that unfolds chronologically.

Dr. Ziegfeld's treatment of the text reflects his own conviction that art, however remote in origin, is human and spirited in content; that painting today, however strange and unfamiliar to its contemporaries, bespeaks its own times. Moreover, because his approach is warm, sympathetic and unencumbered by dry detail, Dr. Ziegfeld has succeeded in producing what is probably the most compact, readable and enjoyable story of painting now available.

The most popular contention in art education today is that everyone is an artist. This most flattering and humane assumption is based on certain verifiable evidence. Given a brush, a lump of clay and a little encouragement, expression takes place and art comes into being—or so it appears. For those to whom expression does not come easily, there are a number of devices designed to dispel fear and to prevent frustration, foremost of which is that ingenious contrivance by which anyone can be guided to artistic achievement by applying neatly numbered mixtures to a predetermined pattern.

Although art educators lament this "numbers" racket they cannot disclaim some responsibility for its inception. Art dealers simply supply demand, and demand is fostered largely by education. It can scarcely be denied that our well-intentioned but uncritical identification of art with things free and easy has robbed it of significance and led a numberless mass of young and old to accept mere doing as a substitute for real art experience. We need only to see the mountainous volume of amateur painting to realize that never before in art have so many done so much to prove so little.

All this is not to deny that every individual is capable of sharing in the art experience but rather to affirm it, for what is here decried is not every man's claim to art but the devices and the thinking that keep him from a fuller realization of it. We are not overlooking the fact that probably the greatest single gain in art education in this century has been the recognition that art, as Dewey first pointed out, is a "quality in experience" and that every alive and alert individual can share in it according to his interest and capacity. On the other hand, there is nothing in Dewey's analysis of the question to justify the assumption that the art experience can be achieved by



"Two Little Circus Girls", Pierre Auguste Renoir, courtesy of Art Institute of Chicago.

any means other than the use of one's own intelligence, sensitivity and hard work. To real esthetic experience there is no back door.

Curiously enough, the philosophy that brought art within the educational reach of all (continued on page 46)



The fact that their designs may wind up as home decoration adds a lot to children's enjoyment of painting with scrap fabric. Bird worked out in scarlet, black and white velvet corduroy on gray linen background is planned to hang in small foyer in young designer's home.

THE TRIUMPH OF TATTERS

By **LUCILLE H. JENKINS**

Art Teacher, Van Horn High School
Kansas City, Missouri

The box of scrap fabrics to be found in almost every household is full of material that challenges the ingenuity of any boy or girl. So, let's dig out that box and have a look at the contents!

"Here is a scrap of bright yellow from Johnny's sport shirt and a piece of blue organdy from Mary's pinafore. Here's a real find! A square of drapery fabric—turquoise shot with silver threads! Oh! A piece from my red felt skirt! Remember that striped blouse, I spent hours making? Here's a scrap of that!"

It's fun, isn't it? Just going through the box of scraps, enjoying the feel of each texture

Drab, awkward wall space inspired ninth-graders to make this 8-foot by 24-inch wall hanging for their art room. Fish are scraps of gaily colored felt glued to neutral background of cotton twill, livened up with sequins.





Sue is gluing sequins on her part of class wall hanging (see page 21). Each student completed panel, then narrow strips of neutral-colored felt were stitched between them to unify the hanging.



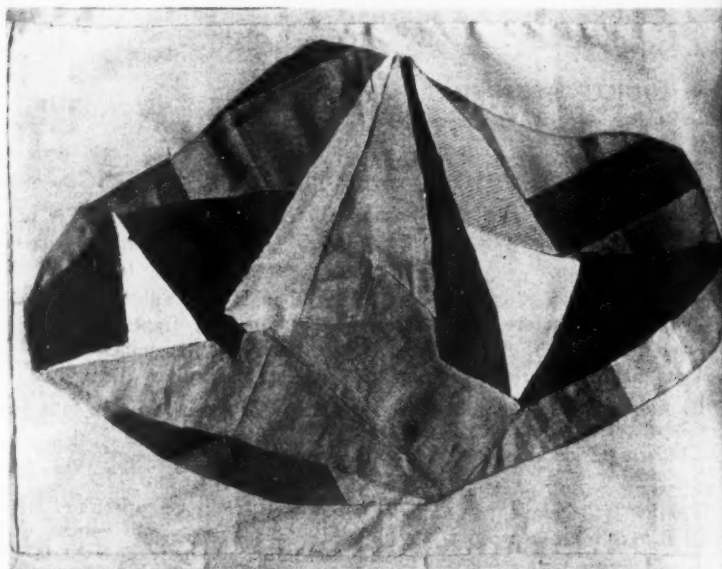
Barbara's clown wears gray denim with red dots, pleated collar of white muslin and black felt hat. "Just for fun" Barbara edged cuff with hand-knitted lace. Background is lime burlap and circus tents are striped and plain colored cotton fabric.

and choosing favorite colors. But that is only the beginning! The most exciting part is assembling these scraps into an interesting arrangement. You may want to express a definite idea or simply compose an abstract design. In either case here are a few suggestions:

- (1) It helps to have a well thought out plan before tearing into the material.
- (2) Select material carefully as both the color and texture are important in lending unity to the design.
- (3) Spread out the base fabric—it may be anything from burlap to linen. Cut or tear the scraps into desired shapes and sizes and pin them in place. Then with a medium or large straight needle and thread, saddle-stitch the pieces together. Many types of material may be successfully attached in place with liquid cement glue. Boys sometimes prefer this method to stitching.

Most students find it is as satisfactory and perhaps more fascinating to create a "picture" with scrap fabrics than it is to use paint. The designs thus created are appropriate for home decorations, and besides this functional value scrap fabric is something different and challenging to work with. •

No definite idea is expressed in Jerry's collage. He wanted only to create an arrangement of contrasting forms and colors in an abstract design. He used cotton in shades of blue, coral and yellow.



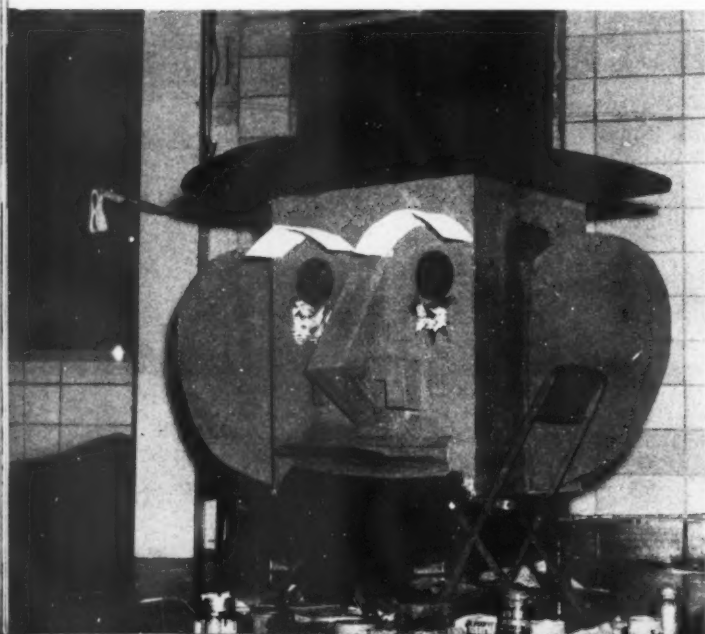


Contrasting textures keynote Joanne's African veldt picture. She used fringed green burlap for grass effects, orange and brown felt for giraffes, light blue cotton for sky and green velvet for tree-top.

PRANKS ON PARADE



Group of junior high boys used largest carton they could find. Head as large as this is major construction project.



In Alton, Illinois, Halloween window painting is "old hat"—but to hold onto their victory over vandalism, civic leaders invite school art departments to help out with parade of ghouls.

By BERNICE WILLIAMSON

Art Director, Alton Public Schools
Alton, Illinois

Painting
victory
ool art
ghouls.
ITIES



Parade project starts three weeks before Halloween and during this period the art room gets very crowded. Local business firms and manufacturers donate all materials.

Highlight of last year's parade was large paper mache tramp's head. Note cigar—and unobtrusive four-wheeled structure on which head rolls. Students walk inside it.

For several years the painting of store windows in our city at Halloween was a popular event. The Chamber of Commerce furnished the paint, brushes, list of store windows, judges and prize money. The schools released about 900 school children in teams of four students to paint windows. The children on the teams got out of a couple of hours of class work, they had a chance to show their art creations and the store owners and general public enjoyed becoming sidewalk art critics for one afternoon.

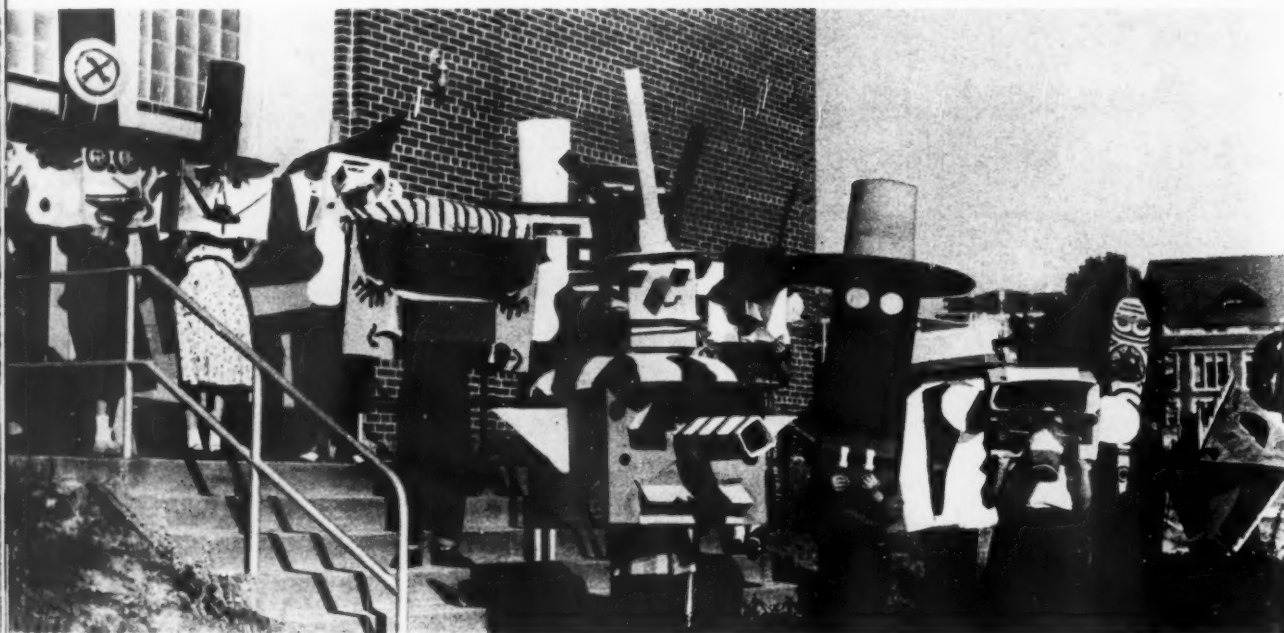
After several years of window painting, however, several drawbacks became evident. First, there was always the danger of children falling through large store windows. The store owners' stepladders were sometimes unsteady and some of the glass windows were 14 feet high. Second, occasionally the warm morning sun shining on cold glass windows, heavily covered with black paint, caused an uneven expansion of the glass and the windows cracked. Third, the whole affair disorganized the educational routine of the school on window painting afternoon.

Since it is impossible to halt completely a program of this sort, it seemed wise to look for a substitute. This is the story of what we found.



Who enjoys it most—the 50,000 who view the parade or the students who now have chance to show off results of creative art?

Ghouls in limitless variety! Some are painted corrugated cartons and others are paper mache on elaborate chicken wire frames.



For many years a group of community-minded businessmen called the East End Improvement Association have sponsored a Halloween Parade in the city on Halloween night. They believed that there would not be as much vandalism if children had something constructive to prepare for and to attend on Halloween night. So they hired bands, offered prize money for floats and costumes and eventually built up a sort of Mardi Gras parade that is viewed by over 50,000 annually. The parade has reduced vandalism on Halloween night to almost zero. The entire project is financed by generous donations from local business houses and manufacturing plants.

Two years ago the schools were asked if they would like to participate. We were looking for a substitute for window painting but we did not want to obligate teachers to be responsible for children in a night



Working alone, student develops bat with chicken wire and paper mache. Larger figures are team projects.

parade. We decided that if some sort of large paper mache or cardboard heads could be constructed in our junior and senior high school art classes during October, and that if enough prize money were offered, teenagers from these schools would see that the finished heads were carried in the parade. (We soon found that the students were so enthusiastic about their creations that getting them in the parade was no problem.)

The merchants furnish all of the powder paint, cheap house paint brushes, wallpaper paste, gummed tape and chicken wire that we ask for. About September 15, they begin delivering to us truckloads of telescoped corrugated boxes. The art classes select the boxes or parts that they want and all scraps are immediately burned. Empty mattress, television and refrigerator cartons are favorites.



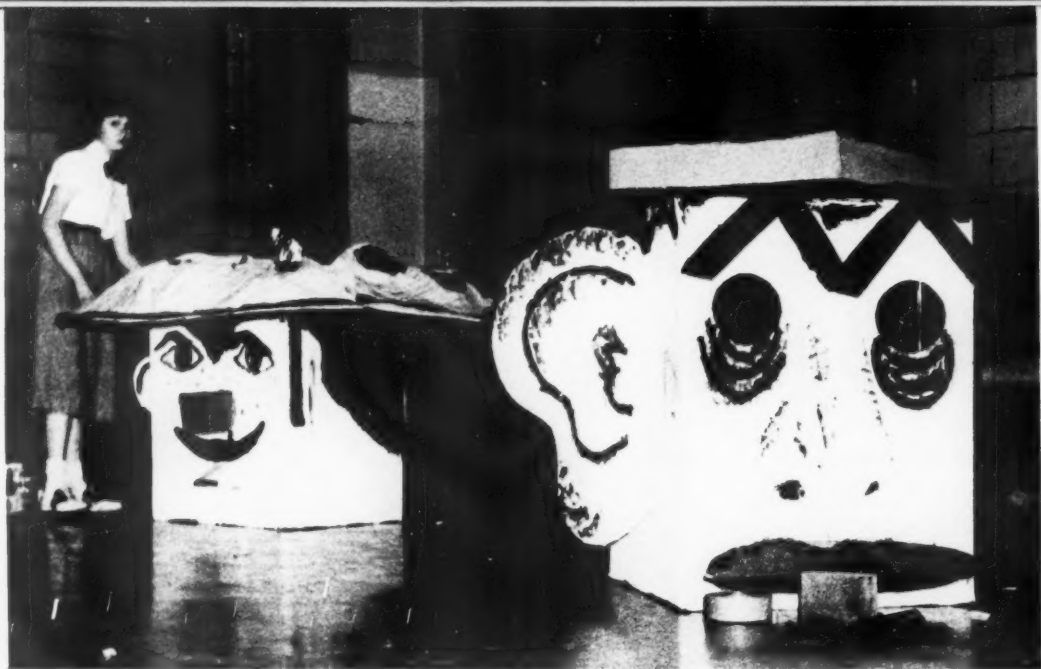
Boys of Olin Vocational School construct detailed chicken wire foundation for head, jeep-borne in parade (see cover).

Boxes get pretty heavy by the time the parade route is covered. These teen-agers are too tired for Halloween pranks afterward.

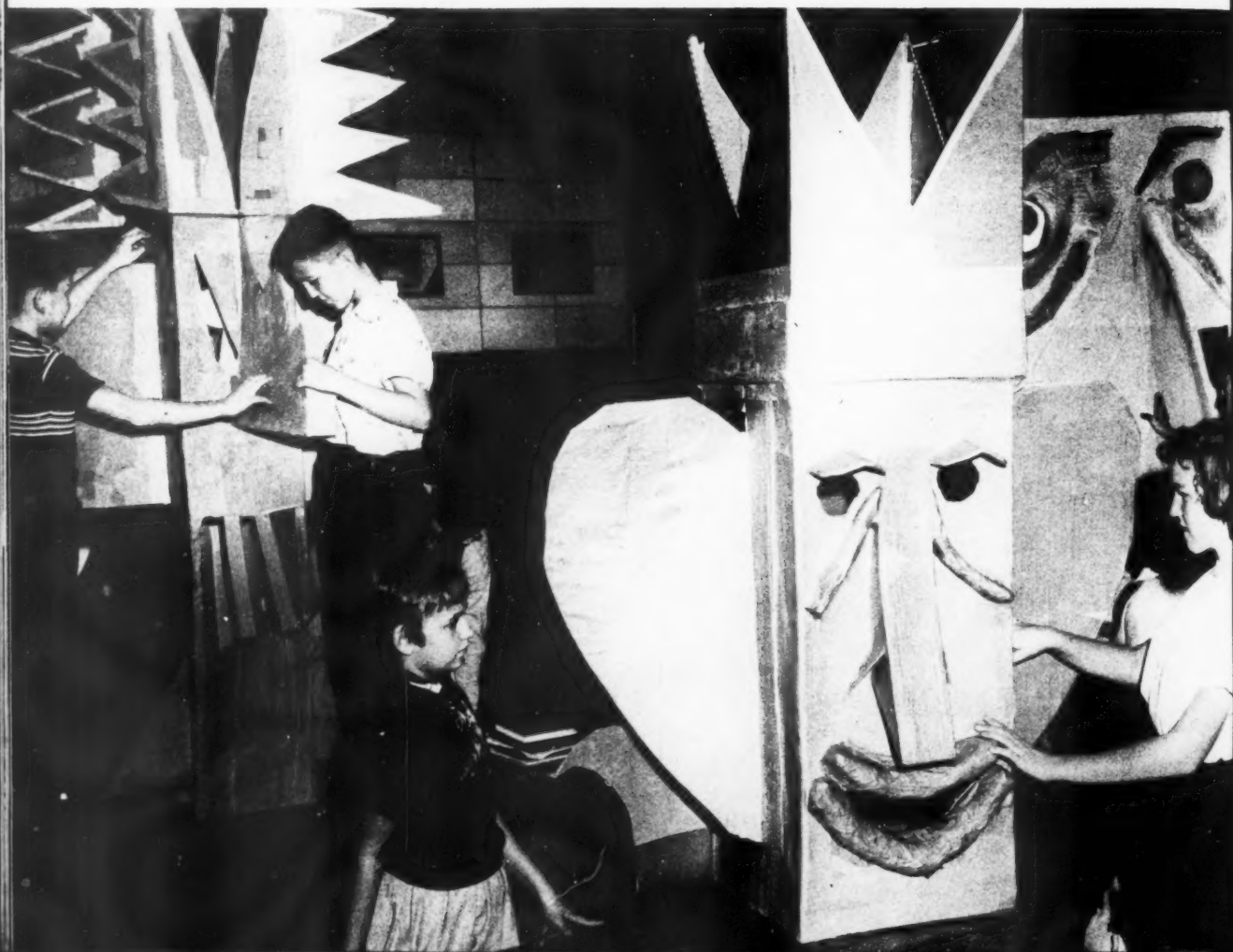


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Lots of brown sticky tape, a heavy gun stapler, rags, paste, corrugated boxes, some powder paint and plenty of imagination are chief ingredients of ghouls for parade on which all Alton school art departments cooperate. Enthusiastic students devise many little attention-getters—glasses, a tongue that moves or rolling eyes. Eyebrows, noses and lips come in for all manner of innovation—and over all are wild, intense colors.



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Students mold facial expressions with paper mache and paint, then try on heads "for size" numberless times!



There is no limit to noses, ears, eyes, mouths and expressions that students can devise. Hats alone are a study in diversity.

A student may either create an individual head of his own or join a team of three other students and create one head as a team. The children love to work on the heads. They make huge ears, noses, mustaches and cigars and paint them vivid colors.

When a head is finished a safe storage place must be found. The school stage, the basketball bleachers, a brick basement room or a nearby shed will do. The heads built of paper mache and wet cloth are damp for several days and thus not a fire hazard but as a matter of protection we usually ask the fire marshall to drop by and okay our storage plans.

On the day of the parade our school trucks and maintenance men take the heads downtown to the Board of Education garage where the students come at parade time to get them. After the parade is over the heads are never brought back to school. The students either take them home or the city clean up crews destroy them. We have had this program for several years and like it much better than window painting. It is an inexpensive program as the business men furnish all the necessary supplies. All of the messy painting is done in the school art rooms and not on the downtown sidewalks and windows. The project, while it upsets a well ordered art program for a few weeks, is an excellent public relations program. And best of all, the children's art work, viewed by 50,000 people, is a tremendous plug for the school art department. •



Junior high art instructor Frank Girard looks over his students' work. The heads were stored on gym stage until day of parade.



A project so unusual as using balloons for foundation of paper mache jack-o-lanterns is just right for seventh-graders. Teenagers are inventive, quick to experiment.

BALLOONS TURN A NEW TRICK

Triteness endangers seasonal themes—but there will always be new methods of presenting them so long as there are teachers who search.

By WILLIAM LITTLE

Director of Art, Maryvale School System
Cheektowaga, New York

Take a seventh grade, the Halloween season, mix in some paper-mache and you have another experience in creative activity. There is no other age group so eager to try out a new idea, no other season that offers as much stimulation and no other medium so versatile. The result of this combination will be the most humorous exhibition of jack-o-lanterns ever to come out of a bag of wheat paste.

The molds for the jack-o-lanterns are inflated rubber balloons tied securely to hold the air for at least one night. Any shape balloon will do. Often the odd-shaped balloons add to the challenge.

Strips of torn newspaper saturated with a mixture of wheat paste and water are laid over the entire surface



Some students make heads like traditional pumpkin jacks but odd-shaped balloons add another stimulation to creativity.

of the balloon except where the opening is tied. At least three or four layers of paper strips should be applied, each layer perpendicular to the previous one. The strips should not be too long or too wide, because smaller strips will better conform to a curved surface. When the layers of paper mache are thoroughly dry, the balloons deflated, a stiff shell of newspaper is left.

Features of the face can be either cut out or painted on. Some features may be made to protrude from the surface of the shell by adding lumps or ridges of paper and covering them with additional strips of paper-mache. A final coat of paste-saturated paper hand towels will give the head a uniform surface texture and cover all construction joints.

After the head is painted, additional textures or features can be added like steel wool, cotton or yarn for hair, eyebrows and beards.

These are techniques that can be suggested to the class. Their selection will depend on each student. Although some students stay within the security of making their paper-mache heads look like the traditional pumpkin head, *(continued on page 41)*



Seventh-graders dig into their imaginations to create humorous, personalized jack-o-lanterns — no two alike.



TWINING MAPLES — Shirley Burchak

JUNIOR ART GALLERY

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I have always enjoyed drawing and painting, even when I was younger. Usually I paint scenes of trees but sometimes I find myself sketching people. Calm and peaceful subjects appeal to me

the most. I use my colors with a fair amount of water and leave lots of the paper showing. I always try to make the main object of my painting come forward.

For the last three summers I have been participating in the Summer Painting Classes in Vancouver. "Twining Maples" is the picture I entered for the annual children's exhibition sponsored by the Federation of Canadian Artists. I picked this tree to paint because of the way the stems branched out into twining shapes as it grew into its swaying foliage. I am very happy that I chose this subject as it won for me the Canadian Pulp and Paper Association scholarship.

Shirley Burchak

Age 13, Grade 7
John Oliver Junior-Senior High School
Vancouver, B. C., Canada





COMIN' THRU AWRY

By **JOHN F. STENVALL**

Instructor of Art
New Trier High School
Winnetka, Illinois

The thought of design in connection with figure drawing is a difficult, not-too-intriguing concept for the inexperienced amateur.

Two different visual memories, common to almost all students, were used in presenting this concept and some of the results are the illustrations on this page. First, most students had seen either the stage or movie productions of "Kiss Me Kate" and noticed its beautifully designed, somewhat "wild" costumes. Second, all students had some time noticed the lead lines in stained glass windows in churches or cathedrals. The thing about the musical comedy that was emphasized in this project was the costume-designer's indifference to the status quo, his use of effective geometric design in almost completely abstract manner. Stained glass windows entered the picture when students remembered the technique used in separating brilliant colored glass by a heavy lead dark line. These two ideas, and some background experience in blind contour drawing combined to provide a rewarding class period.

A verbal presentation initiated the project in a high school sophomore art class:

"Today we are going to prove that everyone can have fun drawing figures even though we may experience the typical frustration of beginning artists in trying to get a reasonable likeness to the model.

"This business of reasonable likeness is not so important in advertising design. To check this just look at some of the advertisements of the Container Corporation in *Time*, or recent advertisements of breakfast foods, or some of the illustrative material in magazines like *Seventeen*, *Mademoiselle*, *Fortune* and *Esquire*. Today, when the camera can do such an effective job, the creative artist is more concerned with developing imaginative illustrations that cannot possibly be done by photographic means.

(continued on page 39)





EVE IN THE GARDEN OF ART . . .

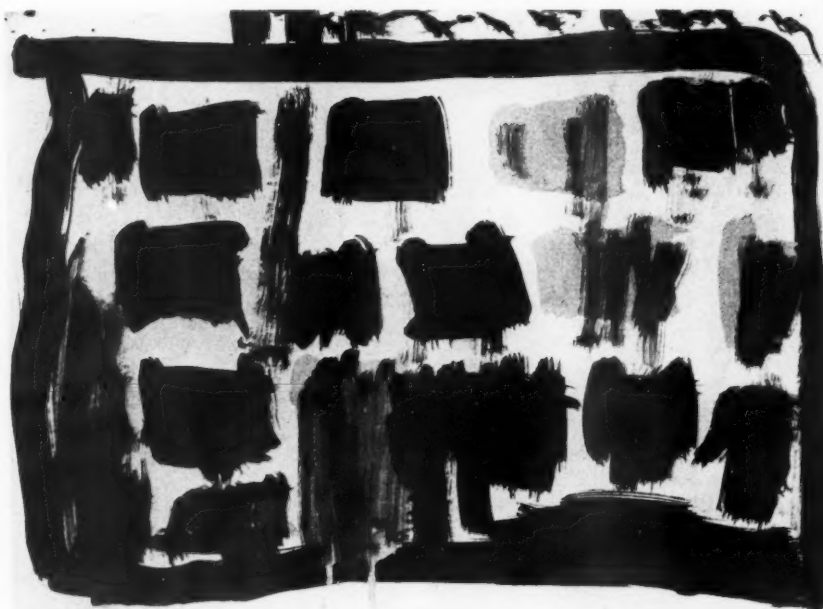
By **JULES OLITSKY**

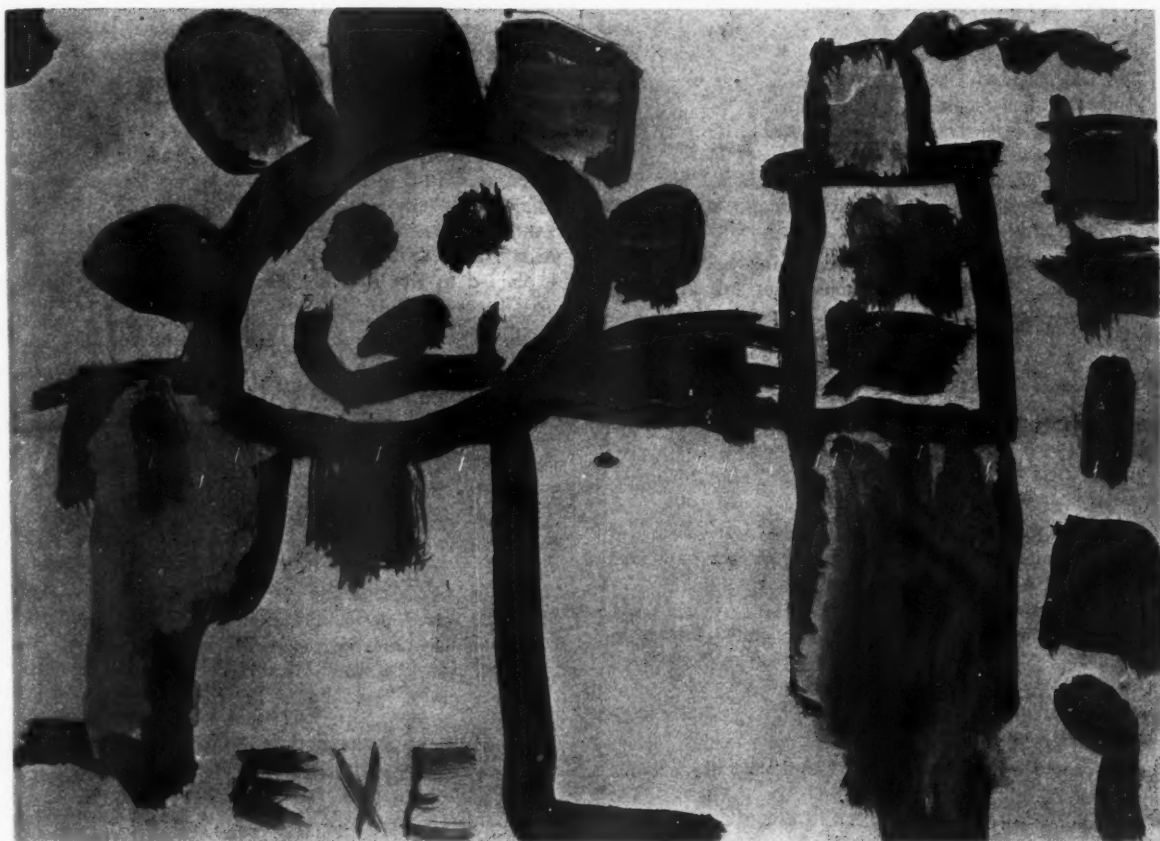
Assistant Professor, Humanities
State Teachers College
New Paltz, N. Y.



The world is here for us to make of it what we will. It is a field of yielding sand, in which, like children at a beach, we can build our castles and revel in our creations.

But what are these people doing? In building their castles they grow more like beavers, and ants, and beetles.—Nietzsche.





What we want to nurture in children is the ability to make their own world; the ability to enter into and confront the ever-changing diversity of situation; to give form to the raw material of experience. We wish to make them familiar with various modes of behavior, so that they may intelligently select among alternatives or invent new modes. The art experience offers for education great resources for the nurturing of growth and intelligence. In the art experience, the child may become critically aware of the use and importance of method. For here it is the child directly employing means to ends, solving problems and pursuing objectives formulated by himself. In art activity, his success or failure is uniquely direct, forcing him to an immediate and critical consideration of method which he may in turn use for casting light upon the present and future raw material of his experience. The possibility of nurturing reason, by way of art, is one of the justifications for art in education.

It was with thoughts like these that I began a teaching program with my daughter Eve. Eve is four and a half years old. I hoped to help Eve to become aware that there are alternative ways to approach problems; to accept some responsibility for her activities; to realize what her

objectives and purposes are and to find for herself the best ways to achieve them. In other words, I wanted much more than the traditional teacher-student relationship. I wanted her to join me as co-teacher.

We began by working together, improvising a play in which we both joined, suggesting different characterizations for each part. For example, in playing "At the Restaurant" we took turns in acting out how a person could ask for the mustard to be passed, i.e., whining or shouting, crying, pointing, smiling, laughing, being polite and genteel, etc. At the same time, we discussed what sort of person would act in each way, and when one or another way would be appropriate or out of place in a situation. Through the play, Eve became aware that there are many ways of confronting a situation, and one could choose one way and reject others. From here it was a short step, when Eve was painting, to make her aware that there were many different ways to paint, materials to paint with and subjects to be painted.

One day we went for a walk into the country. We passed an old abandoned house and Eve said it was ugly.

"Why?" I asked.

"It's dirty, filthy," she said. "It has holes in it. It's an old ugly house."

"Is it ugly because it's old?" I asked.

"Yes," she said.

"And is our house ugly?"

"No, we have a nice house." She laughed at the very idea.

"But our house is old."

"Oh, that's all right," she said. "Our house has nice colors and pretty flowers growing around it, and this house is so black and broken."

When we got home, Eve painted something that she called a city house. It was an old house, but full of bright colors and smoke blowing from a chimney. For a few days she was preoccupied with houses and whenever we painted or drew or worked with blocks, it was to make houses—all kinds: Lovely old ones and ugly old ones, big and small, city and country houses.

One day we went out to the seashore to visit Eve's little cousin Kurt. Kurt is two years old. He was playing in the sand.

"What can little Kurt do with sand?" I asked Eve.

"He can eat it," she laughed. Kurt's mother had been complaining about her son's appetite for sand.

"What else can he do with sand?"

"He throws sand," she said. "Can he draw pictures in the sand? I can." She quickly drew a picture in the sand with a stick lying nearby.

"Eve, is sand nice to play with?"

"Oh yes, let's build a tunnel."

I agreed, and we built a mound of sand close to the water

and hollowed it out from opposite sides, our hands meeting in the center. Eve then suggested we build roads leading into the tunnel so that water could flow through. After we accomplished that, Eve built up a mound of sand encircling the roads and the tunnel to keep the water from flowing out. I left her for a moment, and when I returned Eve was shouting frantically at little Kurt, who just as frantically was trying to destroy our tunnel. Suddenly, with a well-aimed kick, he succeeded. Eve bawled her frustration, and shook Kurt up and down. Kurt shrieked. Pandemonium! I separated them, and explained to Eve that her cousin was too young to appreciate our wonderful tunnel.

"If he understood he would help us in building, but since he is so young, he is better at breaking things."

"He broke our tunnel," wailed Eve.

"Shall we build another?"

She stopped crying. "Will he break it if we do?"

"Probably, unless we can find ways to stop him."

"How?"

"Well, let's think. Did it help to scream at him when he came over to break the tunnel?"

"No."

"Then can we use that way?"

"No, that way is no good. Maybe we can take him to the house and lock him in," she suddenly suggested.

"Wouldn't he cry if we did that?"

"Yes," she said, "but at least he won't be here to break anything."

"Eve, would you want to be locked in?"

"No, but what else can we do?" (continued on page 47)



Comin' thru Awry

(continued from page 35)

"Today I'm going to pose for you because I want you to have someone in front of you as a point of departure for your drawing.

"First I want you to recall how stained glass windows are made. The heavy lead line that separates and supports the colored glass units permits the use of many brilliant colors without clashing or vibration. Make your initial drawing heavy and bold, using a dark crayon which will be similar to the stained glass window's leaded line. If you wish, use completely inharmonious color combinations.

"In making the drawing you can be completely free and uninhibited. Remember the wonderful costume designs in the movie "Kiss Me Kate." Even though they mirrored the chaotic essence of Shakespeare's "Taming of the Shrew", they did not copy to any degree the costume tradition of a particular period of history. It appeared that a lucky costume designer had a whale of a good time just being as free and imaginative as he wanted to.

"Please don't restrict yourself by trying to be anatomically correct or you won't have much fun. The nearest you have to get to reality is to keep the usual two legs, two arms, body and head. What you do from then on is limited only by the scope of your imagination.

"You might use the blind contour style of drawing (drawing without looking at your paper). You remember that the free flowing line doesn't permit much tightness.

"The accidental breaking of interior spaces of the body by a continuous and active line can be enhanced by breaking up large spaces in the figure with diagonal stripes or checks or interlacing or overlapping curved lines."

While talking the teacher may demonstrate a freely-drawn design figure in front of the class. "You can exaggerate as much as you like, a large ear and a small ear, a nose dragging on the ground, a tie that is so big that it almost hides the body, feet wound around the head, or feet with coiled slipper toes as you've seen in *Arabian*

Nights illustrations. You can go so far as to use an old device of the early cave man—the showing of the interior mechanisms of the body as in X-ray drawing.

"You might attempt to get a three-dimensional quality by using dark colors on one side of the figure and light colors on the other side, with a bit of intermixing so that the effect isn't too monotonous. Try not to use

too many colors in your figure design, unless you want to emphasize an effect of chaos. Three or four unusually matched colors should be sufficient. Maybe you can use a lot of one color and small amounts of a couple contrasting colors." In the demonstration drawing, the teacher uses unusual color combinations: brown, pink and light blue—or gray, black and bright red—or yellow ochre, purple and brown. (continued on page 44)

New Horizons in Teaching

Suggestions we hope you will find interesting and helpful



1st time—Famed map in size 32x18"

Up to now, this genuine Jeppesen relief map with its thrilling new 3-dimensional effect in natural-color was only available much larger and at \$15, up. Now, same map but in handy 32 x 18" size, only 25c

Time marches on. Maps don't stand still either. With coming of air age, man looked down upon the earth with a new perspective—hachure and contour maps became flat, "slow"; and teachers (like pilots) found themselves in need of something more 3-dimensional.

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

ART OF ASIA by Helen Rubissow, Philosophical Library, Inc., 15 East 40th Street, New York 16, N. Y., 1954, \$6.00.

World events have aroused in this country a greater interest in "the oldest continent", Asia. Our understanding and knowledge of the art of Asia has largely focused on parts or periods of its art. Helen Rubissow, a rather thorough art historian, has undertaken in the *Art of Asia* a compact, yet simply written, history and appraisal of its art. She devotes a chapter to the art of each of the six large countries and then relates the peripheral cultures to them. This enables the reader to understand the cultural background of countries as we know them today.

Miss Rubissow's descriptions of archaeological explorations makes *Art of Asia* particularly interesting reading. For example, she relates one culture to another by showing the time and manner in which the discoveries of archaeological findings were made. The author has written in such a simple, clear way that the reader who is not an art historian will have no difficulty in following with fascination her discussion of the development of the art of Asia. Descriptions of techniques and processes used in India, China and Japan are very illuminating. Maps and illustrative material included are some that have not often appeared before. *Art of Asia* is an effective survey of the art of that great continent. It portrays its continuity, its cultural maturity and its beauty.

• • •

THE NAKED TRUTH AND PERSONAL VISION by Bartlett H. Hayes, Jr., published by The Addison Gallery, Phillips Academy, Andover, Massachusetts, 1955, \$3.75.

It has been said that greater interest in contemporary art occurs when its values and purposes are clearly communicated. One of the most common misunderstandings about art is that it expresses truth through graphic realism. Semantically speaking, truth means many different things to many different people. Bartlett Hayes, one of the more articulate spokesmen for contemporary art, has written (and illustrated) *The Naked Truth and Personal Vision* for the purpose of identifying some of the ways the artist perceives and expresses truth in his work. He has not limited his discussion to contemporary art alone; the end result of his analysis is a greater understanding of the values and purposes of art today.

Mr. Hayes believes that the naked truth lies not so much in the object as in man's reaction to it. New knowledges and experiences, he suggests, are continually reshaping our beliefs about truth. This is illustrated by the values of

19th Century painting contrasted with 20th Century painting. New images, symbols and insights are closely attuned to the world in which we are living. Mr. Hayes writes:

"An image may give specific information, or, instead, it may imply emotions, or ideas, by association. It is in this latter role that the arts of vision, music and writing achieve greatest freedom and because of it that they cause the greatest confusion, i.e., are least understood. In practical matters, vision is more definite than words. (We possess no dictionary of sights; on the contrary, dictionaries are illustrated with pictures and diagrams.)"

The selection of paintings and sculpture chosen by the author to illustrate this book are excellent. These paintings and sculpture were originally used in a very successful expository exhibition which Mr. Hayes staged in 1952 at the Addison Gallery, Andover, Massachusetts, where he is the director. The color and reproduction quality in *The Naked Truth and Personal Vision* are exceptionally good.

• • •

NEW HORIZONS IN COLOR by Faber Birren, Reinhold Publishing Corporation, 430 Park Avenue, New York 22, N. Y., 1955, \$10.00.

The use of color in our world today is possibly no greater than in other periods in history. However, the new scientific knowledge of color has made its use more purposeful and effective in our daily lives. Faber Birren, noted color consultant, reveals this in *New Horizons in Color*. While he specializes in the architectural use of color professionally, he is always participating in research projects that explore the physical, esthetic, psychological and functional aspects of color. Mr. Birren is concerned not only with the color as it is perceived but with the vision of the one perceiving it. This obviously has led him to cover a rather broad range of material in *New Horizons in Color*.

The emphasis in the use of color, the author states, has gone from appearance to purpose. He points out that environments may be modified by the use of color to bring about efficiency and emotional well-being. There are some psychologists who are skeptical of this, however. Mr. Birren's most effective contribution in *New Horizons in Color* is the comprehensive information on color which he includes. He writes in a simple style illustrating his points with cases in which color was used effectively. Particularly interesting are his chapters on the dynamics of seeing, the effects of color, the psychology of color and the nature of light.

Mr. Birren does not delve into the more technical ex-

planations of the science of color. For this reason this book is good resource material for the secondary school. At times the author is a bit arbitrary in his suggestions for color in the home. Fortunately he does not place emphasis on color organization (color wheels, charts, etc.)—although he has devised a very simple one of his own.

The Appendix contains an excellent list of resource materials on color as well as a bibliography.

• • •

THE BOOK OF SIGNS by Rudolph Koch, Dover Publications, Inc., 920 Broadway, New York 10, N. Y., 1955, Paper Bound, \$1.00. Cloth-bound, \$3.00.

Signs and symbols have a key place in the study of calligraphy and iconography. They hold great fascination for the artist. *The Book of Signs* is a simple little book which treats signs of all kinds—like stonemason's signs, botanical and astrological signs, signs of the cross and the markings of guilds. Rudolph Koch has organized

his text and illustrations to show the development of signs and symbols from ancient to modern times. The signs and symbols are drawn in bold black lines. The text is printed in a Teutonic manuscript type which fits the character of the illustrations.

• • •

THE FLEMISH MASTERS by Harold Shipp, The Philosophical Library, Inc., 15 East 40th Street, New York 16, N. Y., 1954, \$6.00.

The English art historian, Harold Shipp, has written another in his series of books on the great masters. Flanders, the victim of wars and political intrigue on the Continent for five centuries, enjoyed its greatest period of artistic activity during the 15th to the 17th centuries. Mr. Shipp describes not the art alone but the turmoil which formed its background. Because Flanders was the pawn of Spain, Italy, Austria and France at one time or another, he traces the influences the art of those countries had upon Flemish painting. His narrative style helps to interpolate ar-

tistic problems of the time with those which were political, religious and economic.

The Flemish Masters is written in such a manner that it would be suitable for a secondary school library.

Balloons

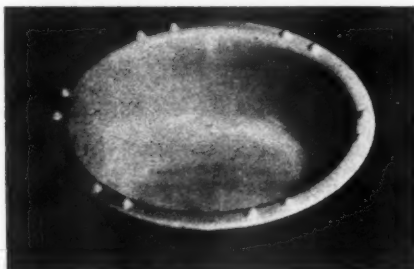
(continued from page 31)

most seventh-graders will dig into their imaginations to create a personalized jack-o-lantern.

This project proves that even though we include traditional ideas in our art program, creativeness need not be abandoned. We cannot ignore the many traditional themes because they are part of the child's life. Children best express themselves through the familiar, and they would be limited if the seasonal themes were ignored. Traditional or seasonal themes tend to become stereotyped, and thus these projects pose a greater challenge to the art teacher. There will always be new methods of presenting traditional themes so long as there are teachers who search. •

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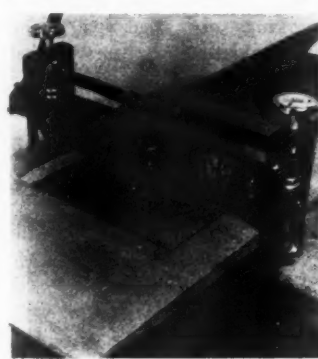
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READER SERVICE, ARTS & ACTIVITIES, 8150 NORTH CENTRAL PARK AVE., SKOKIE, ILL.

ART FILMS

Catalog. Pictura Films Corp., 16mm Dept., 2390 Broadway, New York 24, N. Y. Adv. on page 47. No. 120.

AUDIO-VISUAL

Details of HOW TEACHERS ARE USING HANDMADE LANTERN SLIDES, Keystone View Co., Meadville, Pa. Adv. on page 46. No. 108.

BRUSHES

Dong Kingman Reprint. M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y. Adv. on page 47. No. 110.

CRAFT SUPPLIES

Catalog CH. Crafttools, Inc., 401 Broadway, New York 13, N. Y. Adv. on page 45. No. 134.

HANDBOOK "Seramo Modeling Clay". Favor Ruhl & Co., Inc., 425 S. Wabash Ave., Chicago 5, Ill. Adv. on page 50. No. 136.

"Leathercraft." LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 104.

"Arts and Crafts." LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 105.

NEW Indian Craft Bulletin. LeisureCrafts, 528 S. Spring St., Los Angeles 13, Calif. Adv. on page 48. No. 106.

Prices on other sets and individual tools. Frank Mittermeier, Dept. AA, 3577 E. Tremont Ave., New York 65, N. Y. See Shop Talk. No. 139.

No. 16 Catalog. Saxcrafts, Dept. J-10, Div. of Sax Bros., Inc., 1111 N. 3rd St., Milwaukee, Wis. Adv. on page 45. No. 109.

Information. Southwest Smelting & Refining Co., P.O. Box 2010, Dept. A, Dallas 21, Tex. Adv. on page 44. No. 114.

Catalog. Dept. JA. Bergen, 128 Main St., Hackensack, N. J. Adv. on page 48. No. 130.

Catalog. J. L. Hammet Co., 266 Main St., Cambridge, Mass. Adv. on page 48. No. 127.

ENAMELING

Catalog listing kilns, enamels, supplies. American Art Clay Co., Dept. JA, Indianapolis 24, Ind. Adv. on page 48. No. 126.

FELT TIP MARKER

"Art Magic" Drawing and Lettering Course with the Marsh "77" Felt Point Pen. Marsh Co., 98 Marsh Bldg., Belleville, Ill. Adv. on page 44. No. 122.

HAND PRESS

Complete details and price. Rembrandt Graphic Arts Co., Stockton, N. J. See Shop Talk. No. 137.

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KILNS

Descriptive literature. J. A. Buell Kilns, Box 302, Royal Oak, Mich. Adv. on page 47. No. 125.

MATS

Folder and prices. Ivan Rosequist, 18 S. Convent St., Tucson, Ariz. Adv. on page 48. No. 103.

MUSIC

Rhythm Band Catalog. Band Instrument Div., C. G. Conn Ltd., Dept. 927, Elkhart, Ind. Adv. on page 50. No. 129.

PAINTS AND CRAYONS

Craftint School Art Materials Price List. The Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio. Adv. on page 49. No. 101.

Sample Water Cup. Montrose Products, 6759 N. Clark St., Chicago 26, Ill. Adv. on page 41. No. 119.

"HOW TO USE ALPHACOLOR CHALK PASTELS AND CHAR-KOLE" MANUAL AJ-12. Weber Costello Co., Chicago Heights, Ill. Adv. on page 47. No. 135.

Catalog. Binney & Smith, 380 Madison Ave., New York 17, N. Y. See Shop Talk. No. 140.

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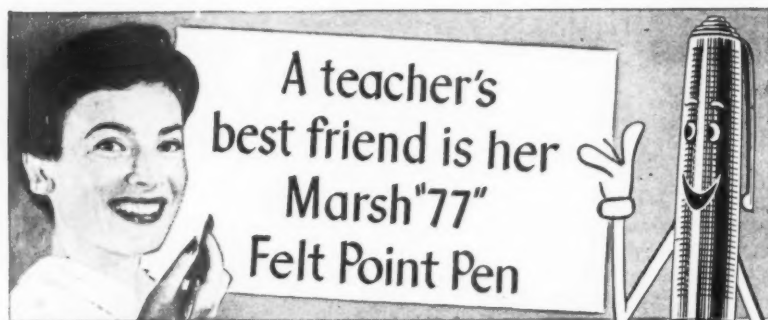
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(continued from page 39)

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Photography

(continued from page 10)

be encouraged to crop their photographs to any pleasing size or shape that suits the subject.

Photography can enrich other areas of the curriculum, too. The photo students look with new vision at the pictures in academic textbooks as if seeing them for the first time. They become critical. With encouragement they give oral or written reports or demonstrate photo equipment in their English or speech classes using the knowledge and skill acquired in photo class. They give demonstrations in science classes. In their domestic arts, shops, dramatics and music classes they use their cameras to record exhibits, sales, shows and concerts.

Contrary to popular belief, the practice of photography is not an expensive hobby. It is a form of recreation for all four seasons, night or day, indoors or outdoors, alone or with others, at home or away, for young or old. Some people have the creative approach, some are interested in the science of photographic equipment,

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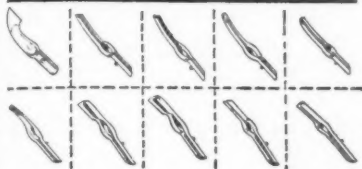
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some are mechanically adept, some technically interested. A few may be versatile enough to combine several talents. And there are others who are so enthusiastically photo-minded that we enjoy sharing our knowledge and skills—so we teach photography in schools, recreation centers and clubs.

Physicians often advocate that a patient take up photography as a hobby as a release from the emotional strain of everyday life. They believe that remedial benefits derived from sharing photo experiences as well as unique experiences in darkroom techniques can bring both emotional satisfaction and spiritual enjoyment.

If the school administration is willing, a regular classroom, a janitor's broom closet or storage room (equipped with running water and sink) that can be made lightproof, and about one hundred dollars to purchase a good second-hand enlarger and darkroom equipment, are all you need for beginning classes. Remember that many prize-winning prints have been made



in family bathrooms and fruit cellars, improvised as darkrooms. Any enthusiastic photo-minded instructor will be willing to bring his or her own camera, tripod, flashgun and accessories for classroom demonstrations during the first year.

Students should be required to own a camera as a prerequisite for enrolling in a photography course in high school. They should be encouraged to continue interest in the equipment they own, whether it is a simple box camera or an antique family possession.

Small student fees customary in any laboratory course will provide sufficient funds for expendable photo materials—chemicals, special light bulbs, films and printing paper for demonstrations, bottle labels, sponges and soap and other small items. Students provide their own films and flashbulbs. They pay for contact printing and enlarging paper as they use it.

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Other expenditures will include some of their rolls of film being processed commercially as usual, until such time as they have learned in class to "see" pictures, and to "take" pictures and are prepared to "make" pictures in the darkroom. During this period they are learning to work together harmoniously and gaining respect for other students' equipment and efforts. They are being initiated into the exacting self-discipline required in darkroom practices. A careless error in the darkroom may result in damage to equipment or irreparable damage to their own or another's precious films, negatives or prints.

As classes and needs grow, the administrators will become more interested in this area as a part of the curriculum, and new equipment will undoubtedly be made available to supplement the old.

Camera club meetings once or twice a week cannot take the place of photo classes in the high school program. A photo course is planned for continuous growth of individuals within a group and depends upon regular attendance and participation so that

each may share in the planned sequence of activities and the responsibilities for orderliness and cleanliness. A photo class depends on continuous teamwork.

Daily classes of one period each are sufficient to begin a course in high school, but it should be expanded to a daily minimum of two periods after the attendance and equipment justify it. Otherwise a plan similar to that used for science classes is suggested, meeting five days a week, two days of which should be two-hour lab periods.

The high school course should emphasize individual expression and appreciation. Vocational interests may develop out of this for some students. Others will achieve inner satisfactions that can never be measured—new friends with a common bond of interest, new visual experiences through increased awareness, pride in their equipment and their achievements, a hobby or avocation that promises new opportunities for study, research, or experimentation.

Each student photographer develops a feeling for good arrangement, and a

dissatisfaction for poorly composed, spotty, confused pictures of all kinds. These experiences lead to increased interest and appreciation of fine architecture, sculpture, paintings and other museum treasures. Photography can also give rich visual experience to students who have difficulty in reading and miss the rhythm and nuances of the language arts.

Teaching photography as an art can be a stimulating experience for the art teacher if he or she is already deeply interested in this challenging field as a means of creative expression. What are we waiting for? •

Commentary

(continued from page 20)

has, through its misapplication, lent a false prestige to the achievement of each. This is the point raised earlier, in which exception was taken to the contention that everyone is an "artist", for whatever comfort and encouragement this half-truth may give us, the fact remains that the true artist in our society is rather a rare



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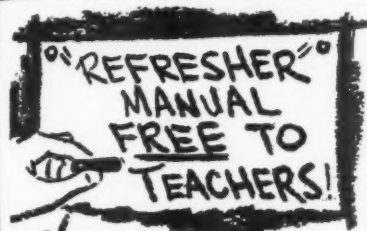
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creature and that in some quarters, economically at least, he is threatened with extinction.

If art is so valuable a commodity or so significant a quality in human experience, it is worth honoring on the highest level as surely as it deserves encouragement among the masses in and out of our schools. Whether in matters of democracy or art, the recognition and encouragement of leadership is essential for the survival of such values as are honored and enjoyed by all.

For art education this should have particular meaning in the relatively neglected area of appreciation. There exist today, as in the past, men and women of extraordinary talents and achievements in the various arts. Their works are the embodiment of experience that can be shared; their efforts find ultimate fruition only when this sharing takes place. The only possible value that can justly be claimed for a symphony by Mozart or a painting by Matisse is the potential power of each to stir us with their meaning, to make this sharing possible.

The problem of appreciation in art education will not be solved by books but it will be vastly affected by them, as it always has been. That is why the appearance in print of material that helps bring great art closer to the understanding is worthy of note.

Without denying in the least the values of self-expression, many art educators are laying increasing stress on the need of appreciation, without which no art education can claim to be complete. The painting article in *Compton's Pictured Encyclopedia* is a substantial contribution in this direction providing teachers, parents and children with material they can use with confidence and pleasure.

Eve in the Garden

(continued from page 38)

"Don't you think we ought to teach him to build things rather than break them?"

"But he's just a baby," she said.

"Of course, he can't build a great big tunnel like you and I, but there are other things he can learn to do. And if we teach him he can help us."

"That's a good idea," she beamed. "He can learn to make mud pies."

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"Yes, he could," I agreed, "but do we need mud pies?"

"No," she laughed. "It's not time to eat."

"What do we need for our tunnel?" I asked.

"Sand," she said. "A pile of sand. He could help us to get it in one place."

"That's a good idea. What else?"

"We could make a new kind of tunnel," she said. "We could dig a hole first and make a bridge over it. Kurt can dig a hole."

"Fine idea, Eve. Will you teach Kurt to gather sand and to dig?"

She was eager to begin.

"Come on, Kurt! Help me to get sand. Here's a pail."

Eve and Kurt gathered sand, and then hollowed out a big hole.

Soon we were ready to build the bridge over the tunnel. But Kurt broke up our first attempt, and we had a repetition of the original scene with Eve angrily shaking him. I suggested to Eve that this was a good time to teach Kurt some activity that would keep him occupied.

"What shall I teach him?"

"We'll leave that up to you."

She thought about it for a moment, and then took Kurt off to the other part of the beach, where she got him started gathering pebbles to make designs in the sand. But soon he was back with us.

"That wasn't a good idea," said Eve. "See, he's back."

"Perhaps he couldn't understand what you wanted him to do," I said. "You will have to find something he can understand, and wants to do."

Eve took him off again. She got him his pail and shovel, and started him making sand pies, which he could further design with the pebbles and shells he'd gathered. When Eve returned, we completed the tunnel.

"What shall we do now?" I asked.

"I want to climb into the tunnel." The tunnel was too small for her, and she was disappointed.

"What else can we do with tunnels?" I asked.

"We can tell a story about it."

"Tell me one," I suggested.

She thought for a moment, and then said: "When you get into a tunnel, you can't see the moon or the sun or stars. If a dog or cat went into our tunnel and couldn't get out, he would think it was nighttime, always.

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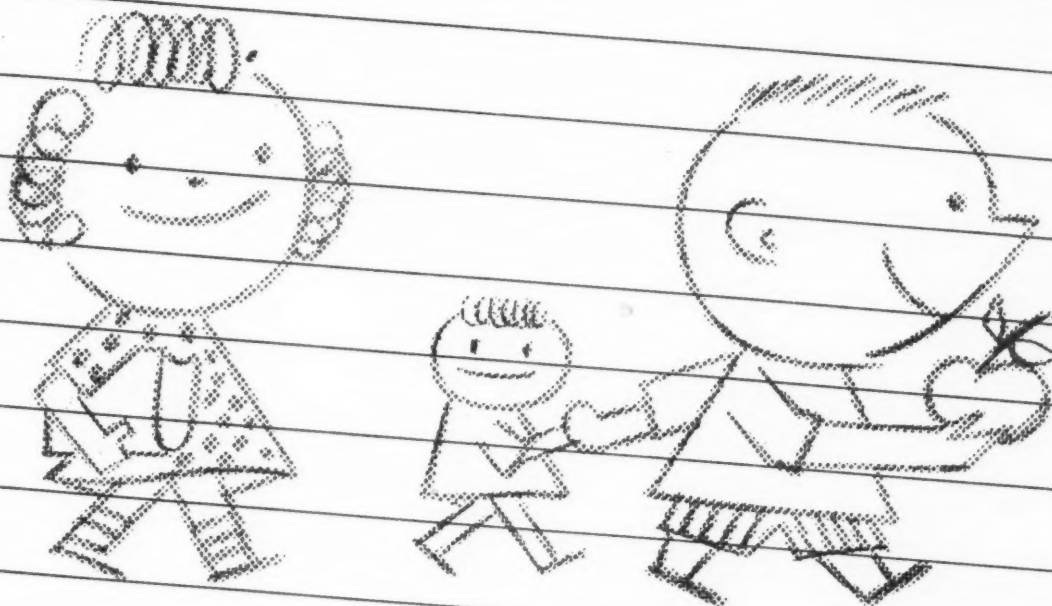
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Wouldn't he? But I wouldn't, because
I know that a tunnel has an end. I
ride through tunnels in trains and
cars."

"What else can we do with a tunnel,
Eve?"

"We can paint it. Let's make a pic-
ture."

Later we went up to the house and
Eve painted a picture which she said
was of herself in a tunnel.

"Isn't it beautiful?" she said. I
agreed.

"Will you hang it on the wall?" she
asked. I tacked it on the wall next to
her other paintings.

As the summer days continued, Eve
came up with new ideas for projects.
Sometimes we would return to an old

project, trying a new approach that
she suggested. She was becoming so
aware of my teaching plan that often
we discussed together the objectives
and purposes of the day's activity.
When it came time to spend another
week end with Kurt, Eve was aglow
with plans for teaching him new
things. I felt I was beginning to suc-
ceed in what every teacher really
wants to do—make his pupil into a
teacher.

The learning experience should be an
occasion of individuals assuming re-
sponsibility for objectives, group
sharing in a common purpose, and
teacher-student cooperation and inter-
action. If we cannot demonstrate such
outcomes, then we may say that the
method or approach used needs to be
re-examined. The teacher leaving a
classroom at the end of a session may
be thinking: "That was a successful
class; the qualities that were exhib-
ited were just what I desired. There
was a friendly atmosphere, a give and
take in discussion, an attitude of in-
terest on the part of my students; my
own framing and presenting of the
materials was excellent . . .", etc.
Very good. His end-in-view has been
achieved. But has it? What of the
ends-in-view held by the students?
The teacher's objective is properly
fulfilled only when his students can
venture forth, in whatever areas, con-
structing soundly their own means to
ends.



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